

People Photography

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Submitted for the subject
Visual Communication 111

Faculty of Human Science

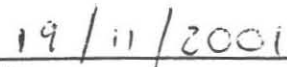
Technikon Free State

November 2001

I hereby declare that the work contained in this mini-thesis is my own independent work and that all sources consulted or sited have been indicated in full.



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Date

History of People Photography

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Faculty of Human Sciences

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1. Introduction:

The word “photography” is adapted from the Greek words for “light” and “writing”.

The following people have contributed with the developing of photography: Joseph Nicéphore Niepce, Louis J.M. Daguerre, and Hippolyte Bayard in France and William Henry Talbot in England.

Daguerre’s invention, (made public on 19 August 1839), was one of a kind picture on metal – in contrast to Talbot’s invention of a negative made on paper and then later a positive. It became famous in 1840. After all of this, the gateway to photography was opened.

In this essay I am going to concentrate more on the history of people photography, mainly concentrating on black and white photography.



2. Arrival in America 1839

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When daguerreotype itself arrived in the United States of America on 23 November 1839, the Knickerbockers Magazine published an ecstatic review on the exhibition in the December issue (7).

The article celebrated the astonishing accuracy of daguerreotype, but warned of a limitation:

“...the daguerreotype will never do for portrait painting. Its pictures are quite to natural to please any other than very beautiful sitters.”(Gernsheim 1965: 58)

Of course the daguerreotype did turn soon enough to portraits. The daguerreotype was at first not at all suitable for making portraits. The exposure time was too long, anything from 10 – 30 minutes, depending on the light (Gernsheim 1965: 59).

3. The first portrait photographers:

The portraits, taken in the fall of 1839, by Samuel Morse, Professor John Draper and Henry Fitz, were the first generation American portraits.

The portraits of Morse's children and of Fitz were taken with eyes firmly closed, because it was impossible to keep from blinking for such a long time.

By June 1940, the problem was largely solved by Draper, whose portraits of his sister, Dorothy, with her eyes open. It has incorrectly been called the first portrait ever. Draper's portrait was taken in 65 seconds, which were reasonable if not comfortable for the sitter. The sitter's head had to be supported by an iron stand and pole to keep the sitter from moving (Coe 1973: 24).

4. A Tale:

In a tale, a pair of ladies came into a studio, one pretty and the other very plain.

The plain one said that she had her portrait painted many times without success, because the painters said she was remarkably difficult to capture.

The pretty woman was quite pleased with her portrait but after several attempts the plain one stormed out unsatisfied. The truth hidden by the human portrait-painters that evaded her plainness by telling her she was difficult to catch, is all too clear when drawn with the "pencil of light" (Leggat : 3).



7. Carte de visite

In 1854, Disderi patented a method of photography where eight photos were obtained on one 8 x 10-inch plate. These photographs were of different poses.

A contact print was made from the negative and was then cut into 2 ¼ and 3-½ inch and mounted on a 2 ½ x 4 inches card. The usual visiting card size (Coe 1973: 34,35).

8. Oscar Gustave Rejlander (1813-78)

Oscar Gustave Rejlander, an English portrait photographer of Swedish origin, is noteworthy for the genre pictures, which he made for his own pleasure, and as studies for artists.

Like a reportage photographer, Rejlander aimed at genuine slices of life, but owing to the technical difficulties at this period had to pose his subjects to give the impression of natural scenes. This he did with great artistry, as one would expect of a trained painter (Coe 1973: 42).

9. Henry Peach Robinson (1830-1901)

Robinson a professional portrait photographer who advocated picture-making rather than picture-taking. Like Rejlander, Robinson often built up pictures by fitting together several images of posed figures and backgrounds. Through his pictures and books on pictorial photography Robinson had a considerable influence on creative photography for many years (Coe 1973: 43).

10. Mrs. Julia Margaret Cameron (1815-79)

Mrs. Julia Margaret Cameron is regarded as one of the great portrait photographers of Victorian times.

Taking up photography late in her life, she made remarkable studies of her famous friends and contemporaries, among them Alfred Lord Tennyson and Sir John Herschel. Like Rejlander and Robinson, she was influenced by classical art. Many of her compositions resemble religious and allegorical painting by the great masters.

The imperfections like soft focus, unevenness or scratches on her negatives were burned into advantages in portraits of great drama and power (Coe 1973: 43).

11. French portrait photographers

Nadar, Carjat, Adam-Solomon, Bertall, Mulnier and Pierre Petit, all Parisian photographers, are remembered for their splendid portraits of famous people published in "Galeri Contemporaine".

The caricaturist's ability's to grasp quickly the essential characteristics of his sitter was an asset to Nadar, Carjat and Bertall in immortalizing the famous. Etienne Carjat's portraits of celebrities are often livelier than Nadar's, as comparison of his photographs of Rossini and Baudelair with Nadar's proves.

Following the tradition of the daguerreotypists, their portraits are straightforward and realistic, striking in their simplicity. They allow the intellectual power of the sitter to speak for itself, without the intrusion of elaborate 'properties' which some of the photographs of Antoine Adam-Solomon, a successful sculptor and part-time photographer whose portraits in the style of Old Masters occasionally strike a false note (Gernsheim 1965: 121,122).

Gaspard Felix Tournachon, called Nadar, overshadowed all other French portrait photographers, partly because he had a flair for showmanship, and was much in the public eye as a balloonist. His studio in the Boulevard des Capucines, painted red and with his name spreading in colossal letters across fifty feet of wall, was the meeting place of intellectual, not aristocratic, society, for Nadar was an ardent Republican (Gernsheim 1965: 105).

When Nadar heard that the artists later known as the Impressionists were looking for a place to show their first exhibition (1874), with characteristic generosity he lent them his old studio from which he had just moved, and welcomed the sensation which the exhibition caused in the art world as good personal publicity (Gernsheim 1965: 129).

12. Portraits of children

The **Rev. Charles Lutwidge Dodgson**, better known as Lewis Carroll, author of 'Alice in Wonderland', pursued many a celebrity with his camera, but his favorite subjects were little girls. Photography was Lewis Carroll's chief hobby from 1856 to 1880 (Gernsheim 1965: 136,137).

Viscountess Hawarden's photographs of children, admired and collected by Lewis Carroll, show a remarkably fresh outlook. She did not restrict herself to children any more than Lewis Carroll did, and the picture of her daughter reflected in the looking-glass is one of the most delightful genre photographs of the Victorian period of portraits (Leggat : 2).

13. The birth of Environmental Photography

In the last decades of the nineteenth century as new field of experimental medicine, psychology and sociology were introduced, photography played even a bigger role in recording the diversity of human behavior, customs and life-styles. The novelty of a visit to the photographers' studio, now with electric lights, had disappeared in the western world. The conquest for exotic places and people continued as studios opened in Japan, Turkey and South America (Lemagny & Rouille 1987: 100).

The magnesium flash-powder became available. It allowed photographers to photograph inside windowless rooms where poverty really lived.

In 1875 Brazilian photographer, **Marc Ferrs**, produced the first pictures ever taken of the Indians in the province of Bahia (Lemagny & Rouille 1987: 106).

John Thomson published a series of photographs with the goal of public enlightenment in 1877. It was called "life in London", with text by Thomson and Adolphe Smith.

Headlingly, a professional reporter. Thomson photographs were staged with no trace of percentiles; he only concentrated on types. He also spent ten years in the Far East (Gernsheim 1965: 103,146).

Jacob Riis claimed that he learns through his mistakes.

His first photographically illustrated story "How the other half lives", was published in Scribner's Magazine in Desember 1889. It was published in a book a year later. After 1989, Riis abandoned photography and became a full time writer (Gernsheim 1965: 127).

Paul Martin a photographer that also concentrated on London streets, he selected London street types and produced lanternslides with the background blackened out so the resulting isolated figure were even more consistent with traditional graphic illustrations. He was the first 'candid cameraman' nearly forty years before the phrase was coined. His 'London by night' pictures taken in the winter of 1895-1896 were the first of their kind (Gernsheim 1965: 131,150).



Heinrich Zille, was a graphic artist before turning to photography between 1880 and 1914. He produced hundreds of glass negatives and prints of genre scenes, parks, fairs and markets (Lemagny & Rouille 1987: 58).

Sir Benjamin Stone, owner of a glass- then a paper manufactory and a Birmingham politician, had taken up photography by 1888 and he became a driving force behind the resulting National Photographic Record Association which was constituted in 1897 (Lemagny & Rouille 1987: 62).

Lewis Hine was born in 1874. He taught botanic geology and natural science at the Ethical Cultural School. He began taking photographs for the school. Hine turned to New York immigrants in 1905 and recorded the bewildering experiences of foreign aliens being processed through Ellis Islands. Hine intended to promote legislating and governmental reform through a sympathetic view of his subject

His sensitive scenes of close-up portraits preserve a human dignity that he has carefully constructed.

His is famous for his photographs of child laborers produced for the National Child Labor Committee. He traveled into mines and textile mills and interviewed the children and photographed them often shooting from under the eye level of the children so that their physical weakness, contrasts with the unending repetition of spindles or Cole heaps (Gernsheim 1965: 149,190).

Paul Strand had a direct approach when it came to his photography. Stieglitz (world famous photographer) where quoted saying: "His work is rooted in the best traditions of photography. His vision is potential. His work is pure. It is direct..."
"Devoid of flimflam; devoid of trickery and any '15 m'; devoid of any attempt to mystify an ignorant public."

This kind of straight approach became known as avant-grade photography (<http://user.ren.com/fen42/daguere>).

The greatest contemporary representative of portraiture in the classic tradition is Armenian-born in 1908 **Yousuf Karsh**, whose name will for ever remain associated with the image he created of Sir Winston Churchill (1941) – the most characteristic portrait expressing the bulldog determination of the great wartime leader. No other artist succeeded so well in catching the forcefulness of Eleanor Roosevelt, the impish, quizzical expression of G.B. Shaw, or the Weltschmerz of Albert Einstein. These and many other faces of destiny were photographed by Karsh during the war for the Canadian Portrait Gallery (Gernsheim 1965: 208).



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People Photography: Working Environment

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1. Introduction

In this section I will be discussing the photographing of people portraits, communication, equipment and setting up of the darkroom and studio.

Like previously I am going to concentrate more on black and white photography than colour. Many different types of photography can be included under the heading of people photography: Child photography, environmental photography, fashion photography, candid photography, nudes and photojournalism.

Out of these I am concentrating more on environmental photography. Poses as well as candid photography. The reason for this is because I believe that through this type of photography you can immortalize regular people because people on photographs do not grow old or die. You can make one moment live for many years.

2. Black and White

Black and white has a simple direct quality, judged it in its own right and not as a substitution for colour photography.

Black and white offers a strength and simplicity that more easily conveys mood and atmosphere.

In colour photography sometimes the colour is the subject for example a blue door, if the colour was taken away, the photograph would not be interesting at all.

We see the world around us in colour. Black and white images are 'abstract'. If a person works with black and white you should be careful with the arrangement of shapes. The black and white photography offers strength and simplicity that easily conveys mood and atmosphere. It can also be gentle and romantic – a very important part of portrait photography (Bailey 1982: 76).

3. Candid Photography

The word candid can be defined as “frankly truthful”. It is related to photography, however it has come to mean ‘unposed’.

When people are posed in front of a camera almost everyone becomes a little self conscious. For this reason many photographers believe the only way to get a totally candid photograph is to catch people by surprise of even better to photograph them without them even knowing.

With modern cameras and film men and women can be photographed going about their lives in their normal environment.

This type of photography has created some fascinating results. There are two different types of candid photography: Reaction shots and shooting unobserved.

Reaction photographs are successful because most people react positively to a camera even if only to ignore it. Press photographers and photojournalists often use this technique to portrait people in their own environment.

This technique is to capturing people's snap response to the camera. It is an ideal way of taking portraits.

Shooting unobserved is the type of picture that could be taken anywhere the only essential ingredient is people (Faulkner 1985: 62).

Crowds are infinitely varied. Colourful expectant, curious, tense watchful, joyful and angry. A great opportunity for grabbing some candid shots when their attention is elsewhere (Bailey 1987: 116).

4. Relationship between the photographer and sitter

The relationship between the photographer and sitter, and the success of the portrait depends on the photographer, his self-confidence and his ability to take charge and create an informal atmosphere.

This is largely created by the photographer if he has some preconceived idea of the end result. The photographer should plan the session in advance, try to visit the location and have some idea of the pose.

The sitters' character may suggest the pose. People in the public eye that are used to being photographed, often have a ready-made image that they consciously project. Some sitters are naturals and respond easily to direction (Bailey 1987: 98).

All but the most camera-shy people, who are not entirely relaxed but want to make a favourable impression, trust the photographer to achieve this. There may be some stiffness of pose and an un-relaxed mood that is the photographers' job to change.

Some professional photographers use music to put the sitters at ease. Some use small talk which does little to put the sitter at ease. One of the best approaches is to discuss the shot and explain what you are aiming for, so that you make them feel involved and cooperative (Bailey 87:100).

5. Formal Portraits

The idea of taking formal portraits, fills many photographers with horror. The word formal suggests something rigid out of the Victorian era, or a portrait taken at school where a photographer sets up a standard plain background and lighting arrangements. Every child has to sit in the same way.

Today there is a wider range of formal portraits and it is hard to tell where the formal portrait ends and candid shot begins, a formal portrait is posed. With this type of photography the session is set up with the aim of taking the subject's picture and having the sitter co-operate with you to achieve this. It can be taken in a studio or on location.

It is vital for the photographer to prepare the set thoroughly beforehand, so that the sitter does not get bored. The photographer should also be able to make small rapped changes to the set (Pinkard 1979:18).

Hands are in variably an asset in portraiture. Supportive elements that makes their own mute comment about the sitters personality (Feininger 1978:373).

6. Lenses for Portrait Photography

The most important quality of a lens is suitability. Speed, appearance, brand name and price are of no value if a lens is unsuited to the type of work it must do.

Most serious portrait photographers like to use lenses in the 85 to 135 range for a several reasons. Firstly, if you are too close to the subject, you distort features like the nose and ears (big nose small ears), so being able to stand back 7 to 10 feet or so, allows the face to look more flattering. The longer lens allows you to fill the frame from that range.

Secondly, no violation of personal space. If you are right in someone's face, they will not relax, and the photo will show that. Again, the farther distance allowed by the longer lens keeps the subject at ease. Third, background blur. When you shoot at a wide f-stop with the longer lens, you can cause a distracting background to go very soft, allowing the subject to really stand out. This can turn a snap shot into a photograph.

Your zoom is fine for portraits, having all of the normally used focal lengths as well as good speed for background blur. If you were going to really spend a lot of time with portraits, you might consider a lens in the 85 – 105 range. This would be smaller, lighter and faster than the zoom.

You can shoot wide angle portraits for “environmental” studies, or very long lens shots for extreme perspective compression. Experiment a lot, but for the most flattering traditional shots, go with those workhorse lens focal lengths that have proven themselves for years (Feininger 1978:53).



7. Darkroom

A photographer must provide a darkroom facilities for himself, even if he works only in colour. If his chosen work involves mainly transparency material, his darkroom can consist of a large lightproof cupboard to load film if he is using sheet film and view cameras. For full benefit from the photographic process, a photographer will need a wet darkroom, to process and dry films and prints (Freeman 1991:7,8).

When a photographer decides on processing equipment, the photographer should be guided by the camera he has chosen. Running water is a very essential part of a darkroom. He would also need an enlarger, bench, safety light, timers and trays, and a drying cabinet (Freeman 1991:18,19).

8. Studios

Controlled lighting of a studio will give a quite different type of picture than any achieved by natural light. Studio flash gives a cool light approximation In colour temperature to daylight. Flash is extremely versatile in respect of power output ranging from soft and delicate diffused illumination, to harsh and brilliant high-key lighting. The camera that the photographer uses and the setting of the light rests with the photographer. Depending on the mood he wants and the product at the end of the day (<http://www.primenet.com/cgi-jjl/number.pl>).

9. Light (exposure) meter

To make an exposure by guesswork or experience is evidence of foolishness. The human eye is not a good instrument for the measuring of light intensities. Photographers cannot afford to make mistakes with exposures.

Exposure tables or charts don't measure light intensities. They interpret light conditions in terms of everyday experience. They are reliable but only within limits.

Photo-electric light meters are completely automatic. They measure the intensity of the light and indicate to the photographer what aperture and shutter speed should be used. Nowadays most cameras have built-in light meters which are coupled, semi-automatically or fully automatically, to the exposure controls. Self-contained light meters come in different types. According to Feininger (1978: 61-63) these include:

1. Reflected light meters:

Measure the light reflected by the subject. To take a reading the photographer should point the meter at the subject from the camera position.

2. Incident-light meters:

Measure the light that falls upon the subject. To take a reading the photographer should point from the subject position at the camera.

3. Light meters for spot-reading :

These meters measure reflected light. With this meter very small subject areas can be measured for brightness with a high degree of accuracy.

4. Strobe meters:

Strobe meters are specifically designed for the use with electronic flash.

10. Conclusion

Like I mentioned in the introduction, there are many parts of people photography I did not mention in this assignment. I also did not commit myself to one single aspect. I tried to touch on as many parts as I could.

It is important for a photographer who works with people to build experience and have communication skills. He should also be able to observe a person's personality almost immediately so that he can improvise his photograph accordingly. In photography there are no rules that cannot be broken or bent.

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TECHNIQUES FOR PEOPLE PHOTOGRAPHY

By Johan Jordaan

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1. Introduction

A good image requires both technical skill and creative flair, so these two go hand in hand, but technical skill can be taught and studied.

In this part of the project I will be discussing techniques used in the photography of people. I will also mention materials as well as accessories used. Like in my previous project I will concentrate mainly on black and white photography.

Environmental photography will be discussed mainly but studio techniques will also be mentioned.

I will also mention some accessories that could be used in some techniques.



2. Photographing inexperienced people in studio

When you photograph people, it is important that you should keep it in mind that most people are uncomfortable in front of a camera.

The photographer has to gain their trust. The photographer will be able to do so by showing that he knows what he is doing. The photographer has to know what he wants, be well prepared, and when shooting in a studio, the lights should already be set up ready for the subject. By doing so, he/she will only have to make small changes while the photographs are in session.

Talking to the subject during the session and letting him or her know exactly what he/she is doing, helps to calm the subject (Bailey 1987:90).

3. Taking pictures of people outside

A wide range of possibilities are possible when photographing people outside the studio. Bright sunlight is hard to control. Keeping the sun at your back is not advisable, because the subjects will look directly into the sun and will squint. Thus it is better to find a picture area in bright shade. This will also provide even overall lighting.

Use a natural pose and make sure the background is not too disturbing. By using a smaller F/stop you can decrease the depth of field placing the background out of focus (Keppler 1980:325-330).

Changing the angle and not taking the picture directly from the front can turn a bad photo into a good one. Sometimes you may be forced to shoot in technically inconvenient lighting, if you have no choice but to take the pictures in harsh bright sunlight, a large white cardboard or a board with aluminium foil pasted on it can be used to reflect light onto the subject. This does lighten the shadows on the subject.

The photographer can also use flash but it is sometimes hard to balance the artificial light with the daylight (Keppler 1980: 338).

Exposure for facial tones in bright sunshine can be very tricky. With colour films the difficulty of reproducing colours accurately when the brightness range is stretched, makes compromising necessary. You will have to decide which colours are most important. On a bright day most photographers expose the film for highlights and let the shadows go dark. That is so because shadow areas without detail are more acceptable.

sometimes it can enhance the photograph but blown out areas are not acceptable (Smith 1980 :94-96).

The rules previously mentioned to put the subject at ease, should also be used in this type of photograph.

4. Studio Photography

A studio has one very large advantage: it enables the photographer to exercise concise control over almost every aspect of the photograph.

When shooting on location photography is largely at the mercy of existing conditions, like the level of the lighting. In a studio the photographer can tailor the lighting exactly to the need of the subject and the mood of the photo (Branch1982: 100).

If your subject has a round face, you can slim a face by split lighting. The subject's face would look less round if you create a slight highlighted area on one side of the subject's face and leaving a slight shadow on the other side. Sometimes you should use a pose to break the roundness of the face. This could be done by using the subjects hands to brake the lines of the face (Keppler 1980:337).

Front lighting with a lamp close to the camera gives little shadows and therefore produces a flat effect. A very effective lighting direction is from one side, It helps to create shadows which counters the flat effect. To give detail in shadow areas a reflector can be used.

Making use of diffusion of the light source also works well. Each method of diffusion offers a subtle variation of the theme. According to Freeman (1982: 122) these include:

1. A white translucent umbrella gives a broad simple diffusion, but with no control offer the spill of light.
2. A boxed area light is more precise.
3. Area lights used diffusing sheet of plastic to give a regular even toned shape.

In the end however the right light for a studio photograph can only be decided on the merits of every situation and largely on the photographer's taste (Freeman 1982: 122).

5. Candid Photography

The words "candid photography" were once almost synonymous with 35 mm. With a small camera and a fairly fast lens a photographer is able to depict people and events as he sees them.

Candid generally means it is not posed. A lot of photographers are unprepared to point the camera in the direction of a subject who is not expecting to be photographed. Surprisingly enough, people don't normally mind. If you are not invading their privacy, taking pictures of them in awkward positions or otherwise making fun of them, people do not really mind being photographed (Keppler 1980: 341).

There are two ways of taking a candid photograph: One is to hide the camera until you are ready to use it. In some tourist vacation spots where the tourists have been lavish with tipping money, any native seeing a camera will immediately demand a tip and then pose frozen faced because he thinks that is what is expected from him.

There are those who may be engaged in some interesting job until they see you and the camera. They will then stop and watch you. So by hiding your camera you can get natural unspoiled picture material.

The second way of taking candid shots is to walk around with your camera in plain view. Then to take the shot when the subjects are completely engrossed in some event and are taking no notice of you. Shoot the picture as soon as it intrigues you, then move in towards your subject, tightening the composition. As soon as one is taken improve on the first picture, shoot again. Each series of photographs should be a small picture story starting with your first shot continuing until it becomes impossible to better the picture.

There are some exceptions to the rule. There are many once-in-a-lifetime subjects which will allow no possibility of a retake, and as soon as the subject is aware of you, the appeal of the photo may disappear. (Keppler 1980: 342-344).

6. Photography of crowds

Sometimes at a sport event what is happening on the stands is more interesting than what is happening on the field. When taking pictures of a crowd you should remember to photograph only a small part of the crowd at a time. If there are too many people in the photograph, you may lose detail of expressions and the eye might not know where to focus. (Bailey 1987: 68).

7. Films

Films are the lifeblood of a camera system. Films are mostly considered an accessory to the camera, but it can be argued that the camera is an accessory of the film.

The first thing most users expect from a film is a well-defined image of the subject and the second, if it is colour film, a good colour. Definition sometimes called sharpness is actually a composite effect involving graininess, resolving power, and sharpness. Other characteristics important in selecting a film are speed, contrast latitude, and pectoral sensitivity or colour balance (Freeman 1995: 22-26).

Films speed and graininess are inextricably linked. If you choose a fast film because it will be easier to use in low levels of lighting, the image will be grainier and so show less detail. If a grain-free image is important, you must choose a slow film.

Depending on how you consider the photograph, grain can enhance a shot, harm it, or be unimportant. To deliberately create grainy effects push the films at least two stops and shoot the film and process accordingly

Resolving power is the ability of a film to record fine detail. Resolving power decreases if the film is overexposed, underexposed, overdeveloped or underdeveloped (Freeman 1995: 28).

8. Portable Flash

Portable flash units are very popular for environmental photography. Portable flash units, designed to be mounted on the camera or hand held, operate on essentially the same principle as full-sized studio units, but are used on different occasions.

Being portable and mainly automated, they have the advantage of offering instant, uncomplicated lighting (Freeman 1982 : 116).

Most automatic units have lighting heads and this is an important feature to look for because it gives you bounce flash capability (Keppler 1980: 316).

9. Special Effect Attachments

The effective use of special-effect attachments is a challenge. Every attachment creates its own limitations and potential.

There are a variety of devices designed to disperse light so that the image is softened. Effects are slightly different, depending on the device used, but all tend to disperse highlights to shadow regions, which softens edge contrasts and lowers colour saturation.

Soft-focus attachments, also called diffusion filters, have etched lines on the surface that softens image definition. Diffusion filters are available in different strengths to give you a choice of light to heavy diffusion.

Fog filters are designed to simulate the effect of fog by producing a whitish veil over the entire image. They are available in various strengths ranging from a just noticeable lightening through to a dense diffusion in which everything seems to be enveloped in a whitish mist. These filters can also be used to create a misty, romantic effect.

Clear centre-spot diffusers have a clear centre surrounded by a doughnut of ground or pebbled glass. They are used to lead the eye to the centre of the image. They can also be used to enhance backlight-halo effects while maintaining a sharp central image.

Low-contrast filters are designed to reduce contrast without creating flare in highlights or diffusion.

Star filters are engraved with crosshatched lines for the best star effects use apertures in the F/4 to F/8 range. Effects diminish at smaller apertures and wide apertures may give a slightly out-of-focus effect (Smith 1980: 61,61,66).

10. Conclusion

I only started to touch on the subject of techniques because there are an infinite amount of techniques that can be used during shooting development and printing.

When photographing people, you test as many techniques as possible and see what you like and what you don't like. The amount of techniques are endless, if you can imagine it, it can be done.



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Discussion of Author's own work

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Introduction

In this essay I am going to discuss ten images of my own work. I will be mentioning the F-stop, the location, the shutter speed, the film as well as lighting and in some of the cases I am going to discuss the processing.

I also will be providing a motivation for the method I used. Three of the images are colour, one digital and six are black and white.

The images are categorised under people photography. The processing of the colour images has been done at Exporama, Bloemfontein. Most of the time I have used a 35 mm Pentax Z-1 camera with a Pentax 35 - 80 mm zoom lens or a Sigma 28 - 200 mm zoom lens.

All the models used, had no previous professional experience in the field of photography.



IMAGE 1: RODRIGUES LIVE



IMAGE 1: RODRIGUES LIVE

DISCUSSION

Film – Fuji Colour 400 ASA

Shutter speed – 1/60 of a second

F- Stop – f 4

This image was taken at the Rodrigues indoor concert in Bloemfontein. I wanted to use the lighting of the stage without my portable flash. If the portable flash was used, it would have ruined the visibility of the colours I wanted for this image. Because I only had a Fuji Colour 400 ASA film, I pushed the film two stops. Thereby creating a 1 600 ASA film. My F-stop setting was on 4 and my shutter speed on 1/60 of a second.

For this image I used my Pentax Z-1 camera and Pentax lens. When processing, Exporama pushed the film two stops. Due to the lighting I used, there are striking colours in the image and because of the backlighting there is a notable outline of the subject.

IMAGE 2: MUSICIAN



IMAGE 2: MUSICIAN

DISCUSSION

Film – Agfa Vista 100 ASA

Shutter speed – 1/60 of a second

F-stop – f 8

The subject is the lead singer of a gothic band that performed in Bloemfontein. For this image I used Agfa Vista 100 ASA film to have as little grain as possible. I used my Sigma EF-430 ST flash and Pentax MZ-50 camera with a Pentax lens. The portable flash was used because of the undesirable lighting. I used a shutter speed setting of 1/60 of a second to accommodate my flash.

I cropped the image quite close to highlight the subject's unique features and hands. Because of the green shade of the background the subject's dark hair and clothes do not disappear into the background.

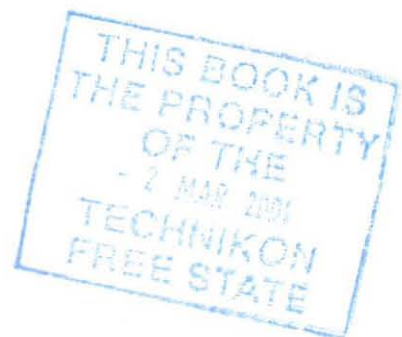


IMAGE 3: DREAMER



IMAGE 3: DREAMER

DISCUSSION

Film – Agfa Vista 100 ASA

Shutter speed – 1/15 of a second

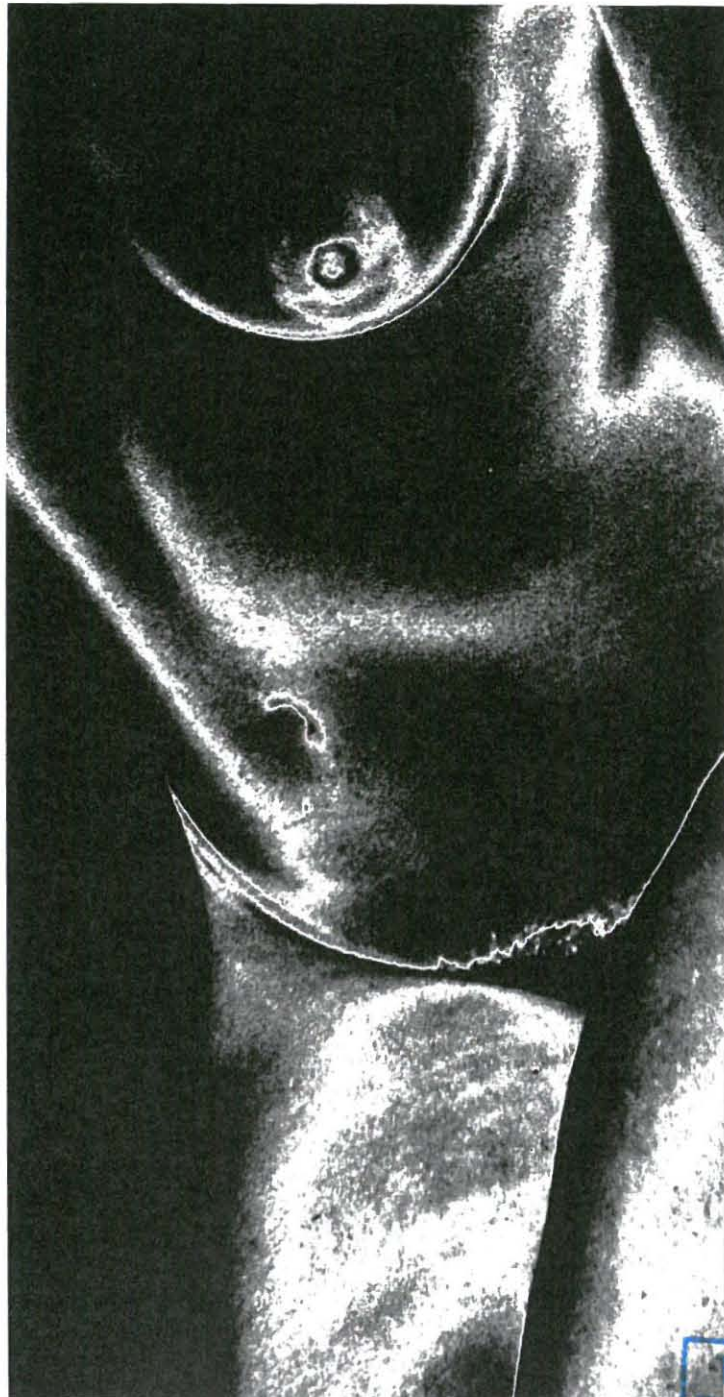
F-stop – f 11

This image was taken at the Grahamstown Festival. The film that was used, was a Agfa Vista 100 ASA. Although the image may look like a posed photograph, it was merely a candid photograph. I was cautious that if she noticed me, the moment that I wanted to capture, would have passed. I used a shutter speed of 1/15 of a second and the F-stop of f 11.

The slow shutter speed was to enable me to create a blurry image due to camera shake. I wanted to get the blurry image to highlight the distant looking expression of the subject.

I used my Pentax Z-1 camera with my Sigma lens and also did not use my portable flash, but only natural lighting.

IMAGE 4: CREATIVE NUDE



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IMAGE 4: CREATIVE NUDE

DISCUSSION

Film – Agfa APX 100

Shutter speed – 1/30 of a second

F-stop – f 8

I took this image with my 35 mm Pentax MZ-50 camera with a shutter speed of 1/30 of a second and an F-stop of f 8. I used a black and white Agfa APX 100 film during the photo session.

After I processed it with Ilford stock developer and printed it on Agfa multicontrast premium MCP 310 RC glossy B/W RC-photographic paper, I scanned it into Photoshop 5.5 with a Vuego 3300 U scanner.

In Photoshop, I manipulated it first by solarising and then adding a silver filter. Afterwards I took this image to Exporama Bloemfontein to be printed.

IMAGE 5: PENSIVE



IMAGE 5: PENSIVE

DISCUSSION

Film – Agfa APX 100

Shutter speed – 1/60 of a second

F-stop – f 8

During this photo session I used Agfa APX 100 film with a shutter speed of 1/60 of a second with an F-stop of f 8. I took this photograph in a studio to control the lighting. I used a 35 mm Pentax MZ-50 camera with 80 mm lens. I also used a tripod to guard against camera shake.

I used harsh lighting on the face to eliminate detail and to create the blown out effect. I used lighting that was less harsh on the subject's back because I did not want to lose that much detail as on the face. I also used an object with holes through which the light was shone to create the shadows on the subject's lower back.

I used the 100 ASA film for its superior detail and low grain. I processed it in Illford stock developer for nine minutes and afterwards I printed it with a number four filter on Agfa multicontrast premium MCP 310 RC glossy B/W RC-photographic paper.

IMAGE 6: WOMAN OF CONTRAST



IMAGE 6: WOMAN OF CONTRAST

DISCUSSION

Film – Agfa APX 100

Shutter speed – 1/90 of a second

F-stop – f 8

This image was taken in phase two of the Genmin-building of the Technikon Free State. I chose this area because of the sunlight that came through an opening in the roof. I shot this image at midday to take advantage of the lighting.

I used the APX 100 film because of its maximum grain control. The shutter speed was 1/90 of a second and an F-stop of f 8. I chose a black and white outfit with the contrasting lines because it creates a striking image in black and white.

I used a 35 mm Pentax Z-1 camera with an 80 mm lens with no flash. I developed it with Illford stock developer for nine minutes. I printed it with a number four filter for twenty seconds in the dark room. I used this filter to create a high contrast on the image.



IMAGE 7: CHALLENGING

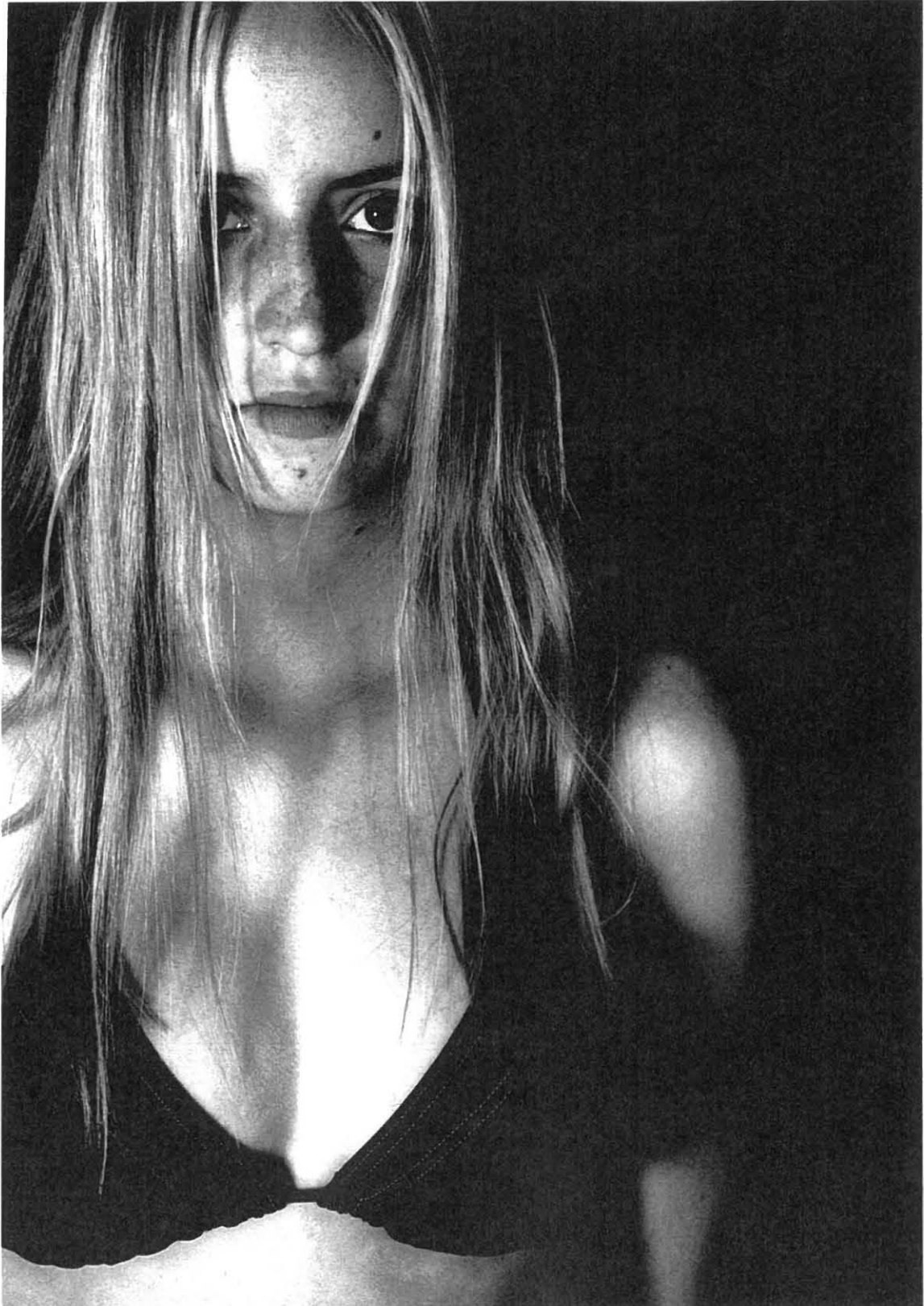


IMAGE 7: CHALLENGING

DISCUSSION

Film – Fuji Colour SUPERIA 200 ASA

Shutter speed – 1/60 of a second

F-stop – f 11

This image was taken in the studio. I used lighting from one side to create shadows on the subject. I used a Fuji Colour Superia 200 ASA film and processed it at Exporama Bloemfontein. I used my Pentax Z-1 camera with a tripod (to eliminate camera shake) as well as the studio flashes. An F-stop of f 11 was used and a shutter speed of 1/60 of a second.

Instead of printing it in colour I decided to print it in black and white. The black and white also brings out the contrast of her hair, swimsuit and background. The shadows also contribute to an interesting image. I also did not want the subject to pose directly in the centre of the frame, but more to one side to make it more unique.

IMAGE 8: STUDIO MAN

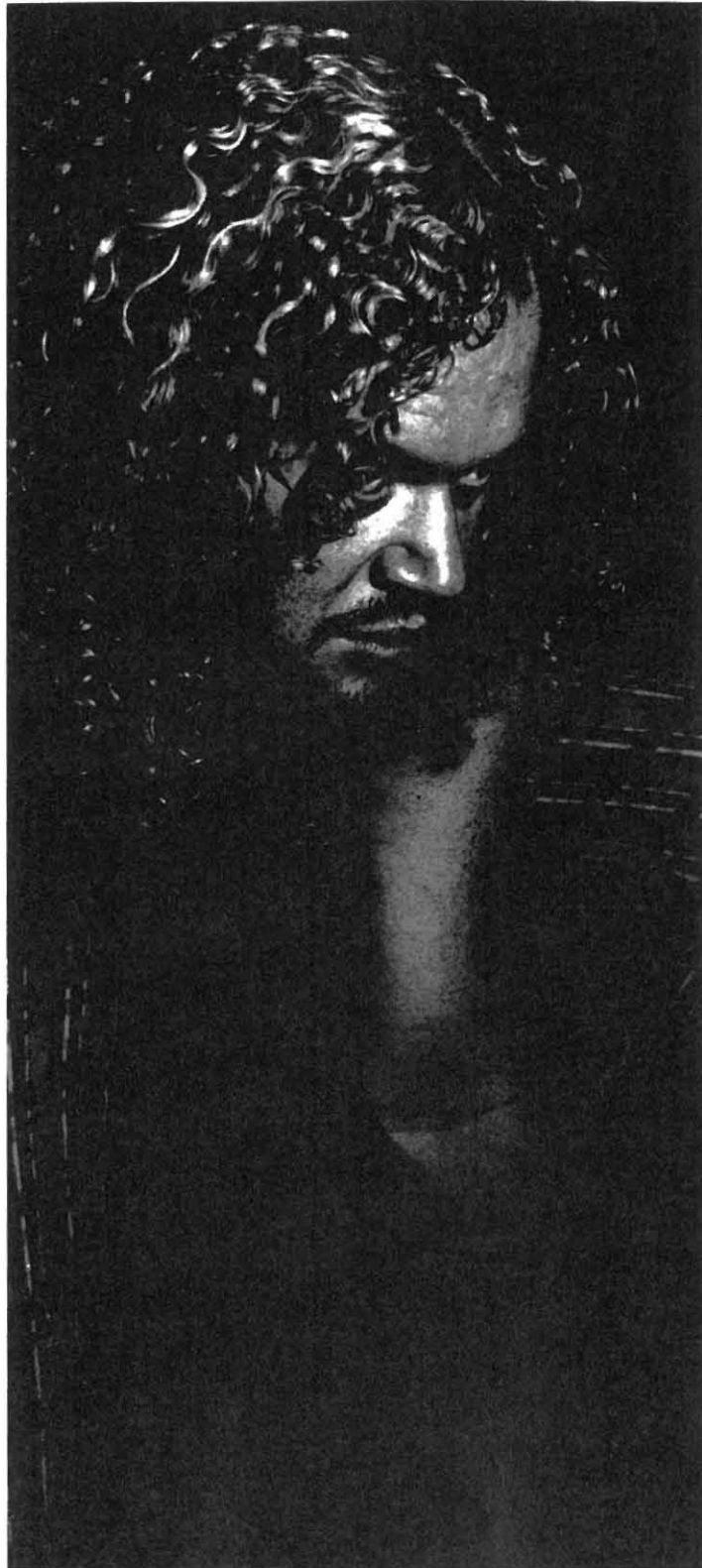


IMAGE 8: STUDIO MAN

DISCUSSION

Film – Agfa APX 100

Shutter speed – 1/60 of a second

F-stop – f 11

In this image I under exposed it to create a dark muddy feel. I also wanted to concentrate on the subject's hair and highlight it. I photographed it in the studio with my 35 mm Pentax MZ-50 camera and 40 mm lens. I used a shutter speed of 1/60 of a second and an F-stop of f 11.

I used the wide lens to create the *out of proportion effect*. While printing I used a number three filter but I printed it a bit longer than I would have, if I did not want the *dark low contrast effect*.

In the studio I used two different lights, one shining on the subject's hair from the front and one from the back.

IMAGE 9: SILENT DIGNITY

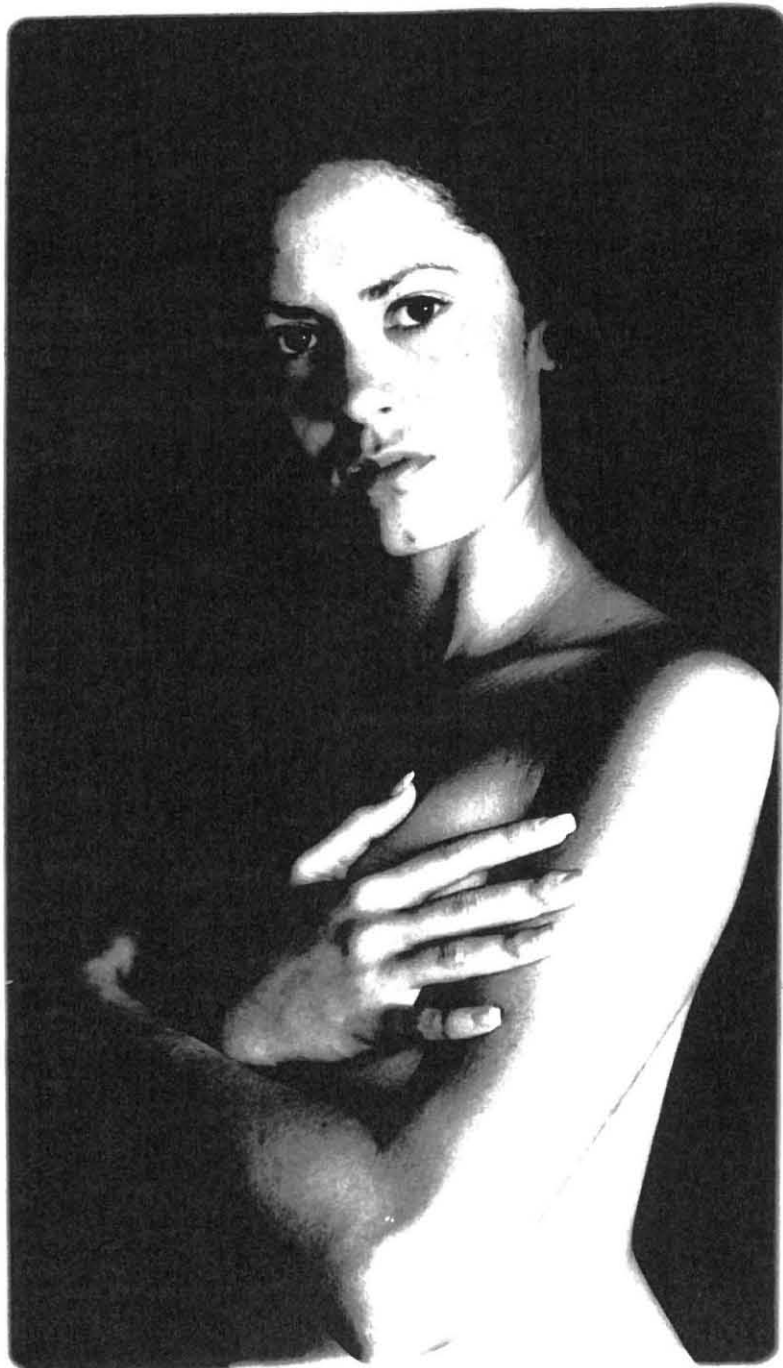


IMAGE 9: SILENT DIGNITY

DISCUSSION

Film – Agfa APX 100

Shutter speed – 1/60 of a second

F-Stop – f 5.6

This image is a formal portrait. I used the Agfa APX 100 film to minimise grain. I photographed the subject in the studio using backlighting as well as lighting only from one side to create the dark shadows and the highlighted areas. I used the backlighting to ensure that her dark hair does not totally disappear in the background. Usually a nude subject will not be used for a formal portrait but like in everything in photography there are exceptions to the rule.

I used the shutter speed of 1/60 of a second and an F-stop of f 5.6 to accommodate the studio flash. I used my Pentax Z-1 camera with a 180 mm lens. After developing the film in Illford stock developer for nine minutes, I printed it with a three filter on the multicontrast premium MCP 310 RC glossy B/W RC-paper.

I printed the image with a white frame to highlight the contrast in the photograph.

IMAGE 10: MOVIE STILL

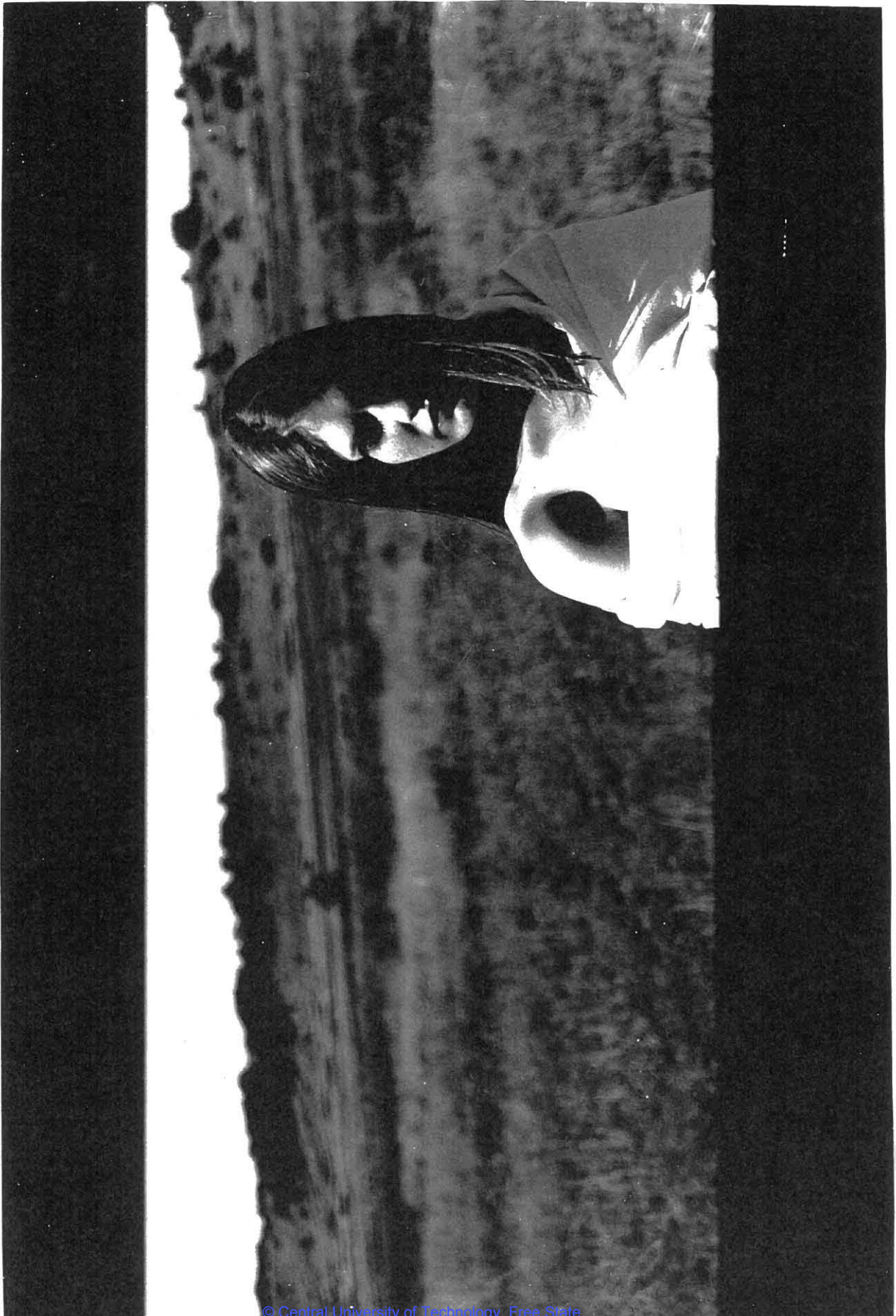


IMAGE 10: MOVIE STILL

DISCUSSION

Film – Agfa APX 100

Shutter speed – 1/125 of a second

F-Stop – f 8

For this image I used the panoramic function on my camera. The small F-Stop was used to keep the background in focus. I also created harsh shadows on the subject which I believe contribute notably to the image.

The photo session took place in a field just outside Bloemfontein. I used the panoramic function because it creates the effect of a movie still. Again I used Agfa APX 100 film where the high tonal values and low grain can be reached.

I used the fast shutter speed because I did not use my portable flash, for natural light was being used.

I printed the image with a number three filter on Agfa Multicontrast Premium MCP 310 RC glossy B/W RC-paper to gain high contrast in the print.

CONCLUSION

Six of the images I have discussed in this essay, are black and white images. For me personally black and white is a very powerful visual medium. But in some cases colour is indispensable, therefore when photographing, it is wise to keep an open mind and not to be partial to one or the other.

One of the reasons I prefer black and white photography, is the simplicity and the economical advantages in the processing of films. The reason for this is, that when you do your own printing, there are a lot of techniques you can use.

In most of my black and white photographs, I have used the Agfa APX 100 film, because in my experience it has given me a superior contrast and a much lower amount of grain than any other film I used before.

In people photography, there is no reason ever to be bored or unfulfilled, because of all the unlimited possibilities. In my experience, the more photo sessions I have with subjects, the more innovative ideas I accumulate.

